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Editorial

This issue of Investigart is very much a Sir George Williams publication in the sense that all but two of the "authors" have been associated with the university as students in the Master of Arts in Art Education programme.

Theses too often sit on library shelves and gather dust. But to a student working on an advanced degree a thesis means more than a mere exercise and it is unfortunate that thesis abstracts are rarely widely disseminated at other than the doctoral level. A number of serious, creative, and hard-working students have passed through our graduate programmes. The theses completed as part of the degree requirements for the M.A. in art education represent many different orientations and approaches to art education. It is with the desire that they reach a wider audience that Investigart is publishing these abstracts as they were originally prepared by their "authors". Copies of complete theses are available through the Sir George Williams University Library.

Other papers were prepared by Dr. Jerry G. Smoke of the Department of Fine Arts at Sir George Williams University, and Dr. Michael McCarthy of the Art Education Department of the University of Toronto.

F.G. CHALMERS

Editorial

Investigart est une publication de l'université Sir George Williams. Entièrement publié par des "auteurs écrivains" qui ont été associés à la vie universitaire de cette institution, au niveau du programme de la maîtrise en éducation par l'art.

C'est un fait bien connu que la plupart des travaux thèses, produits par ces étudiants, demeurent sur les étagères en accumulant la poussière. Cependant, il est bon de se rappeler la somme de travail et la recherche accordée à ces "papiers", il est par conséquent regrettable que ces thèses ne soient pas distribuées ailleurs qu'au niveau du doctorat. Bon nombre d'étudiants sérieux, créateurs et besogneux ont réussi notre programme de la maîtrise. Les thèses complétées et requises pour l'obtention du M.A. (l'éducation par l'art) représentant à elles seules un éventail complet des différentes approches pédagogiques à l'enseignement de l'art. Et c'est dans le but précis d'élargir son auditoire de lecteurs intéressés que la revue. Investigart publie ces extraits de thèses tels qu'ils furent présentés par les étudiants eux-mêmes. Des exemplaires de ces travaux sont disponibles sur demande à la bibliothèque de l'université Sir George Williams.

D'autres articles ont été préparés et écrits par Dr. Jerry G. Smoke du département des beaux arts de Sir George Williams et par Dr. Michael McCarthy de l'université de Toronto, département de l'éducation par l'art.

F.G. CHALMERS

A STUDY IN PERCEPTION AND MEMORIZATION OF COLOR VALUE SEQUENCES

by

Jerry G. Smoke

Ce qui suit consiste en une investigation de la capacité de rétention de deux groupes d'étudiants universitaires, l'une composée de dix spécialisés en art plastique, l'autre de dix non-spécialisés. L'expérimentateur s'était intéressé à comparer la capacité des deux groupes de se rappeler une séquence de dix échantillons de différentes valeurs d'une couleur disposés au hasard. Les résultats indiquèrent que l'entraînement et l'expérience des spécialistes en art leur aiderent à obtenir de résultats supérieurs à ceux non-spécialisés. En même temps, quelques implications pour l'étude des valeurs de couleurs dans l'atelier à l'école secondaire en sont tirées. Ces implications sont de sorte que les visites aux galeries d'art ne servent aucun bien si les élèves sont priés de se rappeler en détail quelque objet après le retour à l'école.

Statement of the Problem

This study is perhaps a sideways, if not backwards approach into aesthetic inquiry. It was born out of an observation of art students' verbalizations about paintings. The researcher noticed that upon the return from a gallery (only five minutes away) the students had quite forgotten the particular color or colors used in a given painting, and further, they could not remember the value of particular colors, that is, whether they were light or dark.

Thus, the idea for this study was to investigate, in a very limited sense, the notion of memory as it could be applied to a sequence of color samples of differing values. In short, the experimenter wanted to test the differences in memory ability of value differentiation between art majors and non-art majors to find out if the training of art majors would make any significant difference in their ability to remember a sequence of values as compared to non-art majors. The hypothesis in this case being that art training ought to make a significant difference in one's ability to memorize a sequence of various values.

In terms of the implications for aesthetic inquiry, the researcher would point to the current studies done indicating the phenomenological importance of having the art object or event present while carrying on a discussion about that object. Ecker and Kaelin (1972) have proposed levels of discourse at which aesthetic inquiry may take place. They have emphasized the importance of "referential adequacy" in any discourse about an art object or event. Such an object should be the basis of inquiry in the sense that one should be able to point to specific qualities in the object to justify any claims about the object, regardless of the level of the discourse. In relation to the study undertaken here one might say that the notion of memory as a human trait would play a central part in discourse of a critical, meta-critical, theoretical or meta-theoretical nature.

In the educational sense, if it is true that if the mind cannot remember exactly the variations in color and value of a given work then perhaps "field trips", to use the educational jargon, do not have the value that some would claim. Perhaps a more realistic solution in such a case would be to bring the art object to the classroom. However, I have digressed; let us look at some other writings related to this subject.

Review of Literature

A patch of color, a musical note are so substantial in themselves, that they can speak their part in articulating a relationship with other patches of color, or other musical notes, without pointing beyond themselves. (6, p. 193)

This study is related to the "patch of color" Polanyi speaks of; however, perhaps not in the exact context in which he meant it. This test was designed by using eight blue color samples from a paint company which varied in value only. In a sense, the object being to discover whether or not individual patches could "speak their part...without going beyond themselves." Polanyi is speaking to the larger context of color in paintings; however, the hope here is to present some information on the perception and memory of color and value as a context within itself without reference to a larger context such as one finds in a painting.

Perhaps the perception of value differences in color patches and the memorization process involved in reproducing a given order of color samples, may be further clarified by a short exploration of perception and memory concepts.

First, Bruner, Goodnow, and Austin (1956) have approached perception by describing it as something a person "works on". They state that the individual is subjected to some sensation in the environment, then the person begins to "work on" the sensation. Bruner et al. then maintain that the person interprets the sensation according to his own background information and applies a meaning to the sensation.

Secondly, Travers (1965) has identified another important concept related to perception. He maintains that two features of perception that are extremely important are "the manner in which a person chooses from the countless stimuli of the environment as well as the manner in which he organizes discrete stimuli into meaningful patterns." (7, p. 107)

He goes on to state that "perception is an intermediate step in the transition from sensation to concept." (7, p. 101) This is another factor involved in this test. The sensation is a given order of value patches and the person is asked to form and store this concept in his mind and then reproduce it.

Third, Brown (1961) (7, p. 102) has found that perception is affected by "emotionality", that is, recognition of certain stimuli is lowered by the person's feelings. If a person has a dislike for pastel value tints in general, then recognition of those items would be less. Along these same lines perception is affected by motivation, but let it suffice here to say that the desires or wishes of a person can very well affect his perception of stimuli and because space does not permit a lengthy discussion of motivation's relation to perception, it will not be considered of primary importance to this study.

A fourth concept related to perception is that of stimulus demand. Kingsley and Garry (1957) in their study state that a person's attention is drawn to a striking stimulus because of its intensity. Kingsley and Garry call this phenomenon "primary and acquired" determiners of attention because they are either very big, novel or intense so that they command attention.

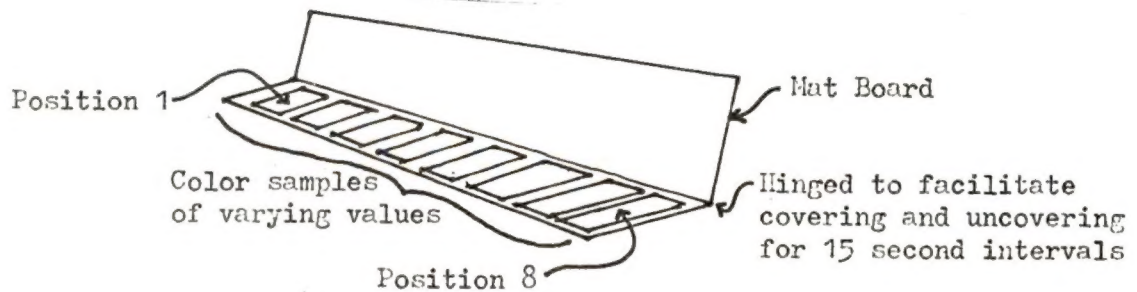
Although the concepts presented here are very brief there is one final statement by Berelson and Steiner (1964) that sums up most of the findings on perception:

Ultimately, the neurological locus of the activity that translates and integrates sensory data into intelligible pictures of the world may be established. At present the distinction is helpful but hazy: sensation shades into perception as experience goes from the isolated and simple (a pinprick, a flash of light) to the complex interpretations characteristic of normal, ongoing awareness of the world. (1, p. 88)

Design of the Study

Apparatus

The color patches were presented by the means illustrated below. Each color patch was 1.5 inches by 3 inches, spaced 1/8 inch apart, mounted on mat board 13 1/4 inches by 4 inches with an attached flap to cover the samples as illustrated below.



Instructions and Procedure

After viewing the above samples for 15 seconds the subjects were given another piece of mat board of the same color and size, as well as eight color swatches identical in value to the mounted ones, and were asked to arrange the same value samples in the order they were originally presented.

The subjects were given the following instructions by the experimenter: "When I lift the flap, you will see eight color samples. All of them are blue and they vary in value. You will have 15 seconds to memorize the order they are in, then you will be asked to reproduce that order using the same samples, randomly mixed. You may have as much time as you wish to complete this task."

Subjects

There were twenty subjects: ten art majors and ten non-art majors. In the art group there were three females and seven males and the non-art group contained seven females and three males. To repeat, it was felt that art majors at the college level would be able to demonstrate a greater degree of success at this task than would non-art majors who might not have the familiarity with the semantics and visual skills that their counterparts would have. Thus, the following statements form the operational base for the study:

Hypothesis:

Art majors will score significantly higher in reproducing a memorized sequence of color values than non-art majors.

Null-Hypothesis:

Art majors will not score significantly higher in reproducing a memorized sequence of color values than non art majors.

At this point it would be well to explain the statistical

procedure used to determine whether or not there was a significant variance between the two samples, in this case the art and non-art groups. (See Tables III & IV and Appendix pg. 10) Since the groups were not matched in any way, a correlation of coefficients test would not work. Therefore, the Bruning and Kintz (1968) test for "Homogeneity of Independent Variances" (3, p. 107) was used.

Now, with an F ratio of 1.49 for this test one may look in the Per cent Points in the F Distribution table and see that with a ratio of variance at 1.49 there is no significant variance between the art and non-art group. (see totals for Tables III & IV)

Thus, it is concluded that there is no significant variance in mean-difference scores of the test.

The concluding statistical test was to determine whether or not one group was significantly higher in their mean score than the other; thus, either verifying or rejecting the null-hypothesis. This test also may be found in Bruning and Kintz (1968). It is the "t test for a Difference Between Two Independent Means". (3, p. 9)[see Tables III & IV]. This test yields a t of 2.06 and using a t statistic table one finds that a t value exceeds the .05 level of significance for a one-tailed test.

The nul-hypothesis that art majors would not score significantly higher than non-art majors was rejected because there is a difference approaching significance and that difference indicates that the art majors scored significantly higher than the non-art majors.

Discussion and Comments

At this point it is possible to obtain some interesting insights from the data. If one looks at the mean d scores for the art and non-art groups, there is a space of 7 points, indicating that the art majors came closer to the real order of the patches than the non-art majors. Also, in support of Kingsley and Garry (1957) one may note that in the art and non-art groups, positions 5 and 8 do have low mean scores. These are the positions that had the darkest values; thus lending support to their idea that a stimulus of strong intensity tends to draw a person's attention.

The Bruner (1956) concept of the person "working on" the sensation in terms of his past perceptual experience has been born out in two ways by this data. First, the art majors would presumably have had more experience with

value differentiation and thus be better able to perceive value differences and recall them with greater ease than non-art majors. Also, the art majors could have encountered less trouble in understanding the initial instructions because they should be more familiar with the semantic meaning of value in color. According to Bruner et al. the meaning of a stimulus is interpreted by past experience and art majors have presumably had more experience in dealing with color values.

Secondly, one of the subjects in this study explained to the experimenter that he had worked with gray scales in television work and thus found the perception of the value changes and memorization of the order quite easy. This subject was able to reproduce all the color patches in the exact order. Again this lends support to Bruner's concept of perception interpretation by past experience.

Traver's idea of stimuli selection and stimuli organization was introduced into the study as a result of subjects' comments after taking the test. Nearly all the subjects commented, on their own accord, concerning the way they chose to memorize the correct order of items. Most of the initial responses were to the two darkest color patches. In all these instances the person mentioned locating the position according to number and then continuing on from that point. The data indicates the lowest mean d score (most correct) for both groups in color patch position 5 which is the darkest of all the patches. However, the subjects did not mention the lightest color patch which in both groups has the second lowest mean d score. (see Table III & IV) Consequently, it appears as if the subjects actually used the most extreme stimuli as base references and then arranged the remaining samples from those positions. Conversely, the highest mean d scores (most incorrect) for the groups occurred in positions 2 and 7 for art majors and 1 and 7 for non-art majors. These positions are the color patches which were closest in value. This lends credence to Traver's idea of stimuli selection and organization.

This same data also tends to support Kingsley and Garry's (1957) concept of "primary determiners" of attention. Again, this support is derived from the low mean d scores in the darkest and lightest value positions, with the highest d scores in those positions of little differentiation.

It is concluded from these test results that there is a significant difference in the perceptual and memorization abilities of art majors and non-art majors. In addition,

the sensation of strong stimuli increases one's ability to remember those stimuli and conversely, subtle stimuli, in terms of color value, are not as easily perceived or remembered.

In terms of implications for practice, one is tempted to suggest that such educational "innovations" as gallery visits, art films, slides and film strips may be of little value if they are used in such a way that students are asked to recall the specifics of any object after the object is out of sight. At the same time it is necessary to state that this study was done with a very small sample of people and the experimenter feels that both reliability and validity could increase with larger samples.

Since the test seems to indicate that training and experience with value differentiation increases memory ability and discriminatory functions one could also use this as supportive evidence for the inclusion of color and value study in the classroom. However, the particular way such studies were instituted could be an influencing factor on students that would alter the kinds of test results one might receive. If value studies were presented as formal memorization exercises the experimenter feels that students would be "turned off" completely to the subtleties of color value.

In conversations with the subjects after taking the test the experimenter found that art majors in general liked to take the test because of their familiarity with the subject matter, whereas, non-art majors were more apprehensive, often expressing their lack of familiarity. Although these comments had nothing to do with the test itself, they suggest that by using a soft sell approach to the study of value the teacher might have more effect in increasing student sensitivity to what could be a very laborious and boring subject.

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APPENDIX

ART MAJORS

Subject	Order of arrangement of items by position							
1	1	2	3	4	5	6	7	8
2	4	8	1	6	5	7	2	3
3	3	4	6	7	5	1	8	2
4	1	2	3	5	8	7	4	6
5	4	7	3	1	5	6	2	8
6	1	6	3	2	5	7	4	8
7	3	6	2	7	4	1	8	5
8	2	1	4	3	5	6	7	8
9	2	3	4	1	5	6	7	8
10	4	7	3	6	5	1	2	8

TABLE I
Obtained arrangement of color samples for art majors.

NON-ART MAJORS

Subject	Order of arrangement of items by position							
1	2	7	3	1	5	6	4	8
2	7	6	4	5	3	1	2	8
3	6	2	3	1	5	4	7	8
4	7	6	2	4	5	1	3	8
5	3	6	8	4	7	1	2	5
6	3	7	5	2	6	8	1	4
7	4	8	3	6	7	1	2	5
8	4	6	5	7	8	1	3	2
9	1	3	5	7	4	6	8	2
10	7	2	5	4	3	6	1	8

TABLE II
Obtained arrangement of color samples for non-art majors.

APPENDIX

ART MAJORS

Subject	Position Number								d score
	1	2	3	4	5	6	7	8	
1	0	0	0	0	0	0	0	0	0
2	3	6	2	2	0	1	5	5	24
3	2	2	3	3	0	5	1	6	22
4	0	0	0	1	3	1	3	2	10
5	3	5	0	3	0	0	5	0	16
6	0	4	0	2	0	1	3	0	10
7	2	4	1	3	1	5	1	3	20
8	1	1	1	1	0	0	0	0	4
9	1	1	1	3	0	0	0	0	6
10	3	5	0	2	0	5	5	0	20

132=total d score
for all subjects
13.2=mean of d scores,
all subjects

TABLE III
d scores, art majors by item position

ART MAJORS

	Position Number							
	1	2	3	4	5	6	7	8
Mean	1.5	2.8	0.8	2.0	0.4	1.8	2.3	1.6

TABLE IIIa
Mean d scores for art majors by item position

APPENDIX

NON-ART MAJORS

Subject	Position Number								d score
	1	2	3	4	5	6	7	8	
1	1	5	0	3	0	0	3	0	12
2	6	4	1	1	2	5	5	0	24
3	5	0	0	3	0	2	0	0	10
4	6	4	1	0	0	5	4	0	20
5	2	4	5	0	2	5	5	3	26
6	2	5	2	2	1	2	6	4	24
7	3	6	0	2	2	5	2	6	26
8	3	4	2	3	3	5	4	6	30
9	0	1	2	3	1	0	1	6	14
10	6	0	2	0	2	0	6	0	16

202 = total d score
for all subjects

20.2 = mean of d
scores, all subjects

TABLE IV
d scores for non-art majors by item position

NON-ART MAJORS

Position Number								
Mean	1	2	3	4	5	6	7	8
	3.4	3.3	1.5	1.7	1.3	2.9	3.6	2.5

TABLE IVa

Mean d scores for non-art majors by item position

From Tables I & II, difference scores were obtained as shown in Tables III and IV.

Obtained order for S = 4 - 8 - 1 - 6 - 5 - 7 - 2 - 3

Minus correct order = 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Total d score for each item = 3 - 6 - 2 - 2 - 0 - 1 - 5 - 5

Now add each item d score or

$$3 + 6 + 2 + 2 + 0 + 1 + 5 + 5 = 24$$

Therefore the d score for this S = 24.

This number then indicates the difference between the real or original arrangement of the color patches and the obtained order after testing.

These d scores by subject and position are entered and totaled on the previous tables for the Art and Non-Art groups.

THE HISTORY OF ART EDUCATION

by

Michael J. McCarthy

(Reprinted from the Ontario Society for Education
Through Art's January 1973 Journal)

L'histoire de l'éducation par l'art n'est pas étudié sur une grande échelle au Canada. L'histoire de l'éducation par l'art serait en mesure de nous enseigner qu'il n'y a pas de nouveaux problèmes et que la recherche de nouvelles solutions à ces problèmes n'exigent pas un processus négatif.

The History of Art Education

The history of art education is not widely studied in Canada, though its importance to art educators is acknowledged and does not need to be defended. Even in the university departments that are specifically devoted to art education the subject is neglected. I offer this article as a jolt to the consciences of members of the O.S.E.A. and particularly to administrators. These of course, can quickly point out that the history of art education does not form part of the studies of student-teachers in comparable institutions in America and Europe. But surely the time has come for Canada's independence in curricular matters. Moreover, these comparable institutions could not fare worse than they are faring currently if they did include the history of art education in their offerings, and one may entertain the proposal that they would fare considerably better if staff and students could share an awareness of their common heritage. The history of art education would teach that there are not very many new problems, and that the search for solutions to problems need not be a destructive process.

It will be useful to approach the subject by way of an appreciation of three studies that have been published in the last five years. The earliest was Gordon Sutton: Artisan or Artist? A History of the Teaching of Arts and Crafts in English Schools (Pergamon 1967), available both in hard covers and linen covers. It originated in the author's doctoral thesis and suffers from the usual faults of such books. An abundance of minutiae frequently makes its reading tiresome, and there is an excessive concern to state strongly those phases of the story which seem important to the writer, but whose importance seems either self-evident or over-stated to the reader.

The 285 pages of text cover a long period, from the arrival of Augustine at the end of the sixth century, to the Newsome Report of 1963, but the bulk of the book is concerned with the nineteenth century. There are five appendices, and by way of bibliography a list of over four hundred numbered references. This feature is annoying. If a bibliography is to be included in a book, it ought to be cast in a form that makes for easy reference. To follow the arbitrariness of the sequence in which textual references occur is the least useful way of listing sources. There are several pages of line-drawings in the text, and three plates. The first two are portraits of Erasmus and Castiglione respectively, and one wonders why these figures, of marginal interest to the history of art education at best, are included.

The third plate is Children's Coloured Paper Work by a pupil of Franz Cizek. Since it is reproduced in black and white its value is also questionable.

Now that the quibbles are done, let me recommend the book strongly for having fulfilled its major purpose announced in the title, namely to trace the reasons for the differing objectives that have guided educational planning in the arts. It is an ironic truth that art education found its way into schools only because of the Industrial Revolution and the marketing advantages that were hoped for from the application of art to the products of capitalist enterprise. The author quotes from The Times of 1867 to the effect that the purpose of art in education was that of "manuring the country with elementary drawing power", an apposite enough metaphor for the results of this policy. Ruskin spoke against it, but not very forcefully. It is quite clear that those who won the battle for the recognition of art as education were the children themselves, once they were allowed to paint by teachers of the stature of Cizek and Richardson. No one will pretend that we have today solved the problem Artisan or Artist? but we are more fair to the artist. It has been a long and discouraging struggle, and we who succeed to the battle should take stock of the progress achieved and learn from earlier bouts never to trust the bureaucratic mind.

"I recall the Headmaster of a famous school speaking of a pupil who was habitually late. It was severe weather, with the hill covered with snow and ice, and the boy had an apt excuse: 'It was so slippery, Sir, with every step forward I found myself taking two steps backwards'. 'How, then, did you arrive?' was the obvious question. The reply needed careful thought: 'I took the precaution Sir, to turn around and approach school backwards'.

This is the habitual fate of art teaching. Steps forward are usually followed by several steps backward, and we might make better progress if we turned around and faced the other way."

Thus writes Richard Carline in the introduction to Draw They Must (Edward Arnold, 1968), a delightful book by one of the founders of the International Society for Education Through Art. He approaches the history of art education from the unusual angle of an analysis of examinations in art. His book is not confined to England, but considers also the development of the subject in what used to be the "Colonies". The book also discusses the history of the teaching of art history and raises

the proper questions, Would the candidate who wrote that Rembrandt cut off his own ear have been any better educated if he had got the name right, for example? This is a most thoughtful study of the problems of art education, which should be recommended reading for all teachers of art. Its 290 pages are full of humour and perception, it has 10 good colour plates of student's work, and 61 black and white plates of the works of students and teachers. There are many line-blocks in the text for good measure. The bibliography is again only a listing of the references cited, but at least it is arranged alphabetically and each entry is followed by the page number of the citation.

The particular value of the book is that it is firmly rooted in the classroom practice of art from the seventeenth century to 1963. Its use of ministerial documents and the like is properly cynical in the best sense of that abused word, and its use of statistics is sparse but always forceful. It ranges beyond the elementary and secondary schools into the policies of art colleges and university departments. As an added bonus, its art historical content is excellent, and it breaks much new ground in its discussion of English art teaching. This is true also of its discussion of art teaching in "the colonies". Canadians will object strongly to the fact that Canada is mentioned only twice, once in the text and once in a footnote. Both references are extremely misleading, but then we have only ourselves to blame if we don't study and publish our own history of art education. I will return to this subject later, but I hope that Carline's lapse in this matter will not deter Canadian art educators from the reading and enjoyment of his excellent book.

The most recent book on the subject is Stuart Macdonald: The History and Philosophy of Art Education (University of London, 1970). This is a big book of some four hundred pages, 44 black and white plates, and 9 figures in the text. There is no bibliography, but sources are listed at the end of each of the twenty chapters. There are 3 useful appendices, and 2 indices, the first of Names, the second of Subjects.

I am not going to review this book because I was formerly a colleague of the author. Instead, I may quote the publisher's blurb, and assure readers that it is fully justified by Macdonald's text: "Essentially factual, employing many quotations from primary sources which are not readily available, the book is designed to give a disciplined grounding in this branch of the history of education and to introduce the philosophies

which govern and have governed the building of courses for both fine and applied arts." This book should receive plenty of attention from art educators, particularly because it treats recent developments more fully than any other book. A quotation which is relevant to our present concerns in art education in Ontario may serve to make the point:

"The Robbins Committee expressed the hope that colleges of education would be federated in university schools of education and would provide four-year courses leading to the university degree of Bachelor of Education. This offered a unique opportunity for students to take art together with education and other academic subjects and by September 1966 several of the more progressive universities had approved such courses.

"Against a background of four years' sound studies in educational philosophy, psychology, sociology, and history, the B. Ed. courses in art will no doubt promote new approaches to the problems of art teaching, especially as many colleges are running a four-year course in the theory and practice of art education.

The greatest disadvantage is the time element, for in many colleges only the equivalent of one day's practical work per week can be supervised throughout the whole course. Art education and art history may even eat into this time, and the total number of hours spent upon practical work may not reach the sum achieved by an art school student on the completion of his pre-diploma course. Not only is the college student out on teaching practice at least once a year, but also his tutors may be out on this duty three separate months in the same period...

Fine art courses leading to a degree have also been instituted at the Universities of Cambridge, East Anglia, Essex, Exeter and Sussex. Presumably the intention is to produce a graduate who has achieved a high standard of both fine art and scholarship. This is a difficult task unless the studio work is done in cooperation with a major college of art."

Fortunately we have not as yet had a government report in Ontario designed to standardise our procedures in teacher education. Provided that our universities can maintain their independence in curricular matters, there is no reason why Ontario should not have an art education structure which combines scholarly thoroughness with the diversity of approach that is a prerequisite

of creative thought and practice in education. Queen's University has given a lead with the establishment of a Bachelor of Art Education programme.

The history of art education in Canada badly needs more attention. Few people realise what a long and honourable history it is. Russell Harper in his excellent Painting in Canada - A History (University of Toronto, 1966), has called attention to the establishment of the Ecole des Arts et Métiers at St. Joachim, Québec in 1668. The school was discontinued in 1705, but its courses in architecture, sculpture and painting had achieved the most remarkable success in establishing the visual arts in Canada, and the impulse it gave was to continue for a further century and a half. This phenomenon was missed even by Sir Nikolaus Pevsner in his indispensable study, Academies of Art, Past and Present (Cambridge, 1940). Yet this academy of art antedates the establishment of similar academies in European cities with the exceptions of Paris (1684) and Antwerp, (1665). A tour through Québec will convince observers of its success.

More research is needed to recover our knowledge of our heritage in art education in Canada and make it the subject of pride and emulation that it should be to us today. The O.S.E.A. Journal could help by seeking a means of publishing Dr. Gaitskell's thesis on the history of art education in Ontario, so that it becomes more accessible to art educators in the province. How many people realise that Ontario once had not one but twelve colleges of art? As Richard Carline suggests, "we might make better progress if we turned round and faced the other way."

It would be very practical too for the Canadian Society for Education Through Art to sponsor investigations by its members of the history of art education at the local level. Exhibitions resulting from this research could very easily be mounted in local galleries. Selected exhibits could then be shown in exhibitions in the large provincial galleries and finally, we could offer the National Gallery of Canada an exhibition of the history of art education in this country. Provided that catalogues were thoroughly documented, we could by 1980 have filled a big gap in the history of Canadian art.

A word of caution may be inserted here. It seems clear from the recent books, with the exception of Carline, that historians of art education are suffering from a severe case of myopia. They give the impression that art education begins with government legislation in the 19th century. In truth, of course, art education is as old as

art, and its proper history lies in works of art, not in legislative white papers. Its sweetness and light and its power of inspiration will emerge from a study of its creative manifestations.

Salvatore A. Amenta
POETICS AND PLASTIC
1970

This thesis is composed of two parts: "Random Light Painting" and "Concrete Poetry". The former follows DIONYSIAN PARADOX, the light painting, from its very inception to its ultimate conclusion. It is an account of the artistic process as experienced by the author-artist. A critique and photographs illustrating the development are also included.

"Concrete Poetry" is a photo-graphic exposition on an art form conceived by the author, representing the fusion of concrete poetry, typography, graphics, and the poster. The exposition is preceded by a very brief graphic introduction and then immediately moves into the visual essay.

Georges Baier
COMMUNIC-ART
1972

Communic-Art est un projet audio-visuel expérimental consistant en dix interviews sur bandes magnétiques accompagnées de diapositives. Dans notre travail nous nous proposons de trouver un moyen direct de communication et de le décrire, de rendre cette communication concrète par une forme d'accès et de manipulation facile. Nous avons élaboré ce projet en pensant à l'utilité que représente la mise en commun des ressources individuelles et personnelles, l'encouragement et l'appui des professeurs dans leur engagement professionnel de même que les échanges entre régions éloignées et milieux culturels différents. Notre corpus se limite à la présentation d'interviews de dix professeurs d'arts plastiques de la C.E.C.M. Communic-Art s'adresse aux professeurs d'arts et aux écoles spécialisées dans la pédagogie de l'art. Cette présente recherche entend décrire les étapes qui nous ont servi à mener à bien l'expérience. Dans la conclusion l'auteur fait la synthèse de son travail et espère qu'on y trouvera des mises en application nombreuses et variées. Il souhaite de plus que l'on conserve au projet son aspect expérimental.

Francis L. Barry
A REPORT AND EVALUATION OF AN EXPERIMENTAL COURSE
IN THE STUDY OF VISUAL ENVIRONMENTS
1968

The course described in these pages was conducted as an experiment, the purpose of which was to discover whether the exposure of students to art and creative art activity could be related to an examination by them of the visual environment. In the context of this enquiry the term "visual environment" means not only the superficial appearance of the physical environment, but also the underlying structures or systems which influence or shape it.

The experiment was in the nature of a response to the many pleas that have been made in recent years that a means should be found to foster in people a greater awareness of their surroundings. These have come from educators, architects, artists and others who are alarmed at what they view as a general deterioration in the quality of the man-made environment, and who attribute this to public indifference or to the inability of people to perceive and evaluate the visual elements in their world. The task of awakening an interest in the look of the environment is, they say, an educational responsibility and many would maintain that the subject would be introduced most appropriately and effectively at the university level.

It was with a class of a university course that this experiment was carried out in 1966/67.

Tib Beament
AN INTRODUCTION TO BATIK
1972

The thesis contains a slide and written demonstration of the wax and dye process of batik. The introduction covers the origins and some contemporary uses of batik. Tools and equipment for batik making are shown and described, along with methods of waxing and dyeing fabric, followed by removal of the wax. Dye formulas and equipment lists are included in the appendices.

Dean Cheshire

A METHOD OF TESTING VERBALLY CHILDREN'S READINESS FOR
THE IDENTIFICATION OF STYLISTIC ELEMENTS IN PAINTINGS
1967

The problem of the study on which this thesis is based was to test the hypothesis that all children of school age can discuss and remember in abstract terms reproductions of paintings which have been shown to them for a short period of time. The memory of these abstract images was to be carried over a period of from six to ten minutes when the children were given a test on reproductions of paintings by the same four artists whose works had been shown to and discussed with them in the lesson period. The reproductions of the paintings shown in the test period were different from those in the lesson period.

A lesson was given which was intended to help train the child to see more in paintings than he had been able to previously and to look at paintings in a way which had not been familiar to him before.

Lise Cloutier-Lamarche
CREATIVITY AS A MEETING GROUND OF PSYCHOTHERAPY
AND ART EDUCATION
1973

This thesis undertakes to demonstrate that creativity is a fundamental characteristic inherent in human nature; that it is a behavior rooted in the whole human being (biological, intellectual, psychological), and that the source of it is the soma, the mind, and the psyche. Creativity is a potentiality given to everyone at birth. It can be buried, blocked, or inhibited as the person gets encultured, but it awaits only the proper conditions to be released. It is always fruitful to adopt toward an individual a position of real confidence in his creative disposition in art.

The mainspring for creativity in art appears to be the same tendency which psychotherapists and researchers have discovered as the curative force in psychotherapy.

The main hypothesis of this work is that a close relationship exists between creativity as developed in psychotherapy and creativity in art education.

While the creative product is unique, the actual on-going process during the creation of a piece of art and the developmental phenomenon of an artist bear many similarities to the kind of creativity, the growth process, that occurs in psychotherapy.

In both fields the basic process is the same. The same drive, the same attitude, the developmental phases, and the struggles are present.

It is postulated that because of this close relationship, much that has been learned in psychotherapy could be applied to art education.

Even if the art teacher is not equipped to play the role either of a psychologist or a therapist he would benefit from learning about the ways and the means of fostering creativity in psychotherapy if he takes for models those who have been successful in promoting the right conditions, the right climate, and the right interpersonal relationship that have resulted in provoking creativity.

Vivian Alexandra Corran
PRACTICE TEACHING IN THE ART EDUCATION INTERNSHIP
AT SIR GEORGE WILLIAMS UNIVERSITY
1972

This is a study of the nature of practice teaching in the art internship programme at Sir George Williams University during the term 1971/72 of two fine arts graduate students in their preparation to become art specialists. It describes and interprets their experiences, each in a different Montreal high school, and it examines some of the relationships that existed for them between the high schools involved and the university programme involved. More specifically, it focuses on the major areas of influences which affected the practice teaching of the two interns: practical experiences in the high schools, continued theoretical encounters at the university, and on-going studio work. Each made unique demands as these two students struggled to make the transition from student to art teacher. The thesis concludes with the proposals that I think would have made this transition more natural by alleviating some of the unnecessary stresses incurred by them,

Claire de Pelteau
TELEVISION EDUCATION
1972

Nous proposons dans cette thèse, de traiter télévision et éducation dans une orientation générale et particulière. La première partie traitera du symbole, de l'image et du son dans un aspect global. La seconde proposera une application pratique des données précédentes à travers ce nouvel instrument d'éducation que peut être la télévision. La modification du message par son influence, ses classifications, ses fonctions, sa structuration et sa réalisation permettra l'édification et l'enseignement de la nouvelle option "communication de masse".

Francois Desjardins
THE INTEGRATION OF DESIGN IN ARTS EDUCATION
1969

This study on the integration of design in plastic arts is rather an enumeration of facts rather than new discoveries. Founding it upon the experiences I had in Europe in 1966-67, I thought it was a good idea to initiate a new orientation in the educative system; I believe that this will be a precious help to every person interested in art and especially in the creative mind. It is surely a short study and consequently, from its broad outlines, several experiments can be possible. However, one must not forget that design must answer to the specific needs of the individual and of society.

I think that nowadays with our technological society one cannot escape, if one wishes to be honest, the collaboration between the artist, the scientist, the sociologist, the psychologist, etc...

It is therefore what I tried, in general, to both analyse and synthesize by integrating design in education.

Chantal Dupont
CIRCULAR MOTION AND CIRCULARITY
1969

Why a film?

Why not use images to translate ideas and concepts through a film? If you intend to communicate with an audience as curious as children are, you need to explore their fantasy and their creativity. The film I produced, "Le Tombril", is based primarily on the concept of circularity and circular motion.

For a child a circle or a sphere is not abstraction or geometry but a living part of himself related to his environment. As an adult I did try to rediscover the world of circularity in its simplest expression without forgetting the action of the child upon circular objects or circular phenomena.

The participation of the child (painting, playing with circular toys, going through tunnels...) and the concept itself (circles in nature: flowers, fishes, animals - circular motion...) are logically integrated in a free association of images where the rhythm (image and sound) gives birth to rapid and continuous cycles.

"Le Tombril" (le "nombril" is mispronounced by a child in the film) is the navel of her doll, but for you what could it be? A focusing point, a spiral, an abyss, the beginning of man?

Monique Duquesne-Brière
PREPARATION OF A LAYMAN'S APPROACH TO ART TEACHING
1972

Résumé

Le travail de cette thèse comprend deux livrets préparés pour le professeur (ou encore, pour le parent), soucieux de donner à l'enfant du niveau élémentaire une artistique valable.

Le professeur de l'élémentaire ne reçoit pas de formation artistique ou de cours de méthodologie de l'enseignement des arts à l'école normale. Il ne connaît ni le processus créateur de l'enfant, ni les objectifs d'un cours d'art. Il est conséquemment mal outillé pour dispenser cette matière inscrite à son horaire. C'est en pensant à lui que j'ai rédigé ce travail.

Le livret 1 s'attache au processus créateur de l'enfant. Après avoir déterminé quel était ce processus, J'accorde un chapitre à chaque secteur important à affectivité, aux perceptions et aux schèmes de référence à la première étape. Puis à la créativité et à l'intelligence à la deuxième étape. Ceci suivi de l'expression et du jugement à la troisième et dernière étapes.

Le livret 2 s'intéresse à l'instauration du cours artistique dans l'école. Après avoir discuté de la place de l'art dans la société, dans l'école, des buts et objectifs du cours d'art, il s'attache aux responsabilités du professeur qui aura à dispenser cette matière. Il comprend des chapitres sur la façon de préparer un curriculum, sur les techniques, procédés et exercices à offrir, sur les motivations à utiliser, sur la démarche pédagogique à faire.

De plus, le livret 2 offre une série de thèmes en relation avec les stades graphiques de l'enfant ainsi qu'une structure pour préparer des répartitions de cours. Le livret termine avec un chapitre sur l'évaluation.

James Ellemers
A STUDY OF THE ART EDUCATION PROGRAMMES FOR TEACHER
PREPARATION IN THE NETHERLANDS
1969

This is a descriptive study of the art training offered in the Netherlands for the preparation of teachers to teach art in the primary and secondary schools.

Teachers for elementary schools are trained in 96 teacher training colleges, where art training is compulsory.

Art teachers for secondary schools are prepared in 6 of the 7 art academies. The most important training by numbers of students in the programme, is for drawing teacher. Two diplomas are obtainable: the A diploma after 3 years of study and the B diploma after 5 years of study.

The entrance requirement for both teacher training schools and art academies is H.A.V.O. (higher secondary schooling)

Teachers are licensed by the Federal Department of Education and Science following the successful passing of a state examination. This Department sets the examination for art teachers, thereby through the examinations indirectly controls the curriculum the school will follow.

Robin Wayne Field
THE GRAPHIC IMAGES OF ESKIMO PRINTS
1972

Prints by Canadian Eskimo artists have been studied to determine the characteristics of the graphic images and the extent of their similarities and differences. A collection was selected from all catalogued prints. It is representative of the various types of graphic images and illustrates the variety and diversity of the prints characteristics. Information about the prints and their graphic images are included with each selected example.

An analysis of the graphic images resulted in the distinction of six major categories. They are: a single image presented in an open spatial field, a design extended from a central image, an over-all design which extends to fill the format, two or more figures represented together without ground, non-visual spatial orientation, and perspective space.

Milo L. Freeman
KINETIC COUNTERPOINT: THE PUPIL AS CENTER
1971

My thesis, a half hour video statement on audio visual tape, exploring the pupil as the center of the teaching experience, titled "Kinetic Counterpoint", is a result of the efforts of Dr. Léon Frankston, Director of the Fine Arts Graduate Programme and myself.

At the invitation of Dr. Frankston, I presented a scenario for the video taping of certain aspects of my programme at Beaconsfield High School, Beaconsfield, Québec where I teach art at the level of second, third and fourth years of secondary education. The tape is the realization of that original scenario.

When I began reflecting on the task of preparing a series of images that would mirror my art room, many of my students became involved and made suggestions and observations about the nature of my programme and my attitude towards teaching. I began to record my classes on audio tape and particular patterns of response as well as a tempo of the daily experience began to become apparent to me.

I became aware of the importance of the pupil and his independent, individual interpretation of the visual. The result is a creation of living symbols, which the pupil presents to his contemporaries for evaluation.

This video tape attempts to show what happens when the pupil takes a variety of media--available inside and outside the classroom--and uses them at will. The pupil becomes involved in that continuous examination and exercise of self which extends the range of his consciousness and causes a personal rationale to be brought to bear on his total living experience. He cherishes his efforts, efforts no more than an infinite number of efforts, efforts to become aware of that heritage implanted through generations. He must release and realize these deep innerly positive trends. He becomes aware that he must construct living symbols that effect his identity.

He must investigate the finest known instrument of the universe--his own--beat it up, wear it out from overwork or overuse. He must be aware of himself and what he is doing.

We tend to become as we image and imagine.

Veronica Jane Gordon
IS THERE A SUBTLE DIFFERENCE BETWEEN SELLING
ART AND SELLING POTATOES?

1973

This object is composed of a series of notations extracted from the cord of experience which is my life. These bits, passed through the sieve of the "masters programme", have been dry copied. Reproduced out of the side of a machine, like Eve out of Adam's rib, this thesis work has become--ANOTHER. Its own internal processes cause images to condense, evaporate, then re-condense in undreamed of combinations of elements. My monster moves by some will of its own and happily leaves the nest.

Arnold J. Gruter
THE ANIMA IN MODERN SCULPTURE (Its Relevance for
the Art Educator)
1968

The archtypes of human experience form the cornerstone of C.G. Jung's work. One of these archtypes is the anima, or female part in man's psyche. Failure to deal with the archetype positively results in the cessation of the regular process of Individuation, the process of becoming a "whole man".

The anima has four developmental stages ranging from the "purely instinctual and biological" to "the level of wisdom transcending even the most holy and pure." Modern sculpture, having made a decisive break with preceding artistic attitudes, a phenomena caused by the alienation of modern man, has operated on all four levels of the anima archetype during its eighty odd years history.

The archetype, being so closely connected with the creative process, demands attention from the professional art educator. His efforts to contribute towards the development of the total personality make a knowledge of the workings of the human mind essential.

Helen Heather
BEADS' THEIR POTENTIAL AND EXTENSIONS
1971

The following thesis contains two parts: Part I THEORETICAL PRESENTATION and Part II AUDIO-VISUAL PACKAGE.

The central question of the thesis is: why are beads so fascinating to individuals, particularly myself?

To help explore this question firstly, I investigated the meanings of the term bead, the varieties and origins of known beads.

Secondly, I investigated principles that could be applied to beads in a further effort to understand the nature of beads and the intricacies of how they could be organized.

Thirdly, I searched out the various forms or objects which beads became part of both purely functional and aesthetic, past and present. It also includes some ideas as to the values and purposes people gave to them.

Fourthly, I tried to see that man-made and natural phenomenon could be related to beads visually and poetically.

Fifthly, I worked with beads with children to try to understand their reactions and what intrigued them about working with the medium. The appendix deals with the historical techniques and symbolic language of beadwork given to us by the Indians.

This research is supplemented in Part II in the form of slides and a tape which visually indicates the search and are explained through additional written material.

Bruno Joyal
ESSAI SUR LE GUIDE PEDAGOGIQUE EN ARTS PLASTIQUES AU
NIVEAU ELEMENTAIRE
1973

Dans ce projet, l'auteur définit le guide pédagogique en arts plastiques et discute les principes de base qui président à son élaboration. L'auteur développe son projet en tenant compte du caractère fonctionnel d'un guide pédagogique. Il s'agit d'un instrument conçu pour aider un titulaire non spécialisé à dispenser un enseignement qui soit dynamique, authentique et réaliste. L'auteur s'attache à dégager et à discuter les principes pédagogiques, méthodologiques et didactiques dont il faut tenir compte dans l'élaboration d'un guide pédagogique en arts plastiques. Cet ouvrage s'adresse à tous ceux qui, par leur formation et leurs fonctions, sont appelés à préparer des guides pédagogiques et qui sont responsables de l'élaboration et de l'évaluation des programmes d'arts plastiques à l'élémentaire.

Atanas I. Kafadarow
THE MACHINE WITHIN ME. (A rational look at picture-
making)
1972

As a product of the technological age, I am trying in this paper to show a point of view of the relationship between art, logic and machine esthetic. I want to show that it is possible to think of art in the same logical way as the processing of raw material through the various stages of machining that will, in the end, produce an automobile, a coke bottle...or a painting.

I do not want, however, to disregard the element of intuition which is ever present in any act of creation of a human being. My intention is to emphasize the validity of clear thinking and logic over intuition.

I shall analyse movements which started from intellectual premises, and through the process of logic, arrived simultaneously to recognize the machine as the vehicle of new esthetics. I shall proceed to machine esthetics, the form which is dictated by it and the composition.

As a demonstration of the process, I made six paintings and I chose one of them to show how I developed the ideas above. In this painting, "The Flight of the Black Rose", I have made a series of slides showing the step by step development of the painting and at some stages have explained my thoughts and rationalizations that have guided me through the process of execution.

Laurence Kroon

THE ENIGMA OF VISIBILITY AND ORIGINALITY

1970

This thesis deals mostly with studying the occurrence of the widespread unemployment of the senses. Part I of the thesis deals with Visual Thought and Sensorial Experience as found (wanting in some measure) in our Hellenic and Judaic traditions. Part II represents a concentration on technology and education: i.e. to what extent mechanization has entered our whole being, affected the total fabric of our society and its educational institutions as well as penetrated the subconscious of the artists of our times. Part III, The Eye, The Meeting Place, is a call to restore the world of perception and to re-establish the roots of the mind in its body.

Astrid Lagounaris-Bhéreur

RELATION ENTRE ART, PEDAGOGIE ET TELEVISION (à l'occasion d'une émission d'enseignement des arts plastiques à l'élémentaire par le médium télévision)
1970

Deux questions sont à l'origine de ce travail. L'une, plus générale, concerne le rôle présent et futur de la télévision comme agent éducateur; la seconde, plus spécifique, a trait à l'utilisation de la télévision comme agent éducateur dans le secteur des arts plastiques.

Je me suis attardée à observer les processus et produits de groupes d'enfants en milieu scolaire. Ces enfants âgés de 10 - 11 ans recevaient, au départ, divers types de stimuli à la création plastique (qui sont décrits dans le présent ouvrage)

J'ai tenté de déceler des "différences significatives" entre les divers groupes, et ce, tant au niveau du processus que du produit. Devant la difficulté de cette entreprise, j'en suis arrivée à confronter la "pédagogie des arts plastiques par le truchement de la télévision" à la pédagogie contemporaine tout court. Ceci m'a permis de formuler quelques recommandations qui pourraient éventuellement entraîner une utilisation plus efficace de la télévision comme instrument à l'usage des éducateurs, particulièrement en ce qui a trait aux arts plastiques.

Nancy Lambert

5 TIMES ART: AN AUDIO-VISUAL AID FOR THE CLASSROOM
TEACHER

1971

Taking into account that most school boards are reluctant to employ art specialists for the teaching of art and that, in fact, the department of education seems to be encouraging the generalist teacher, as opposed to the specialist, the classroom teacher needs increasingly more means of acquiring an understanding of the priorities of art education. It is found that although there are adequate books and periodicals for teachers about art theory and method there is a lack of useful, easily understood, simple to use audio-visual aids. Thus, the aim of the project is to help fill this gap by providing the means for teachers to learn about some aspects of the teaching of art by means of an audio-visual aid. This is designed in such a way as to be manageable by any teacher or group of teachers at any time without the necessity of a group leader. One could imagine this to be the pilot project for a series of such presentations, each developed so as to familiarize the classroom teacher with a separate notion of art education.

Marie Langlois
ETUDE DESCRIPTIVE SUR LA TRANSPARENCE GRAPHIQUE
1970

Cette thèse a pour objet de décrire une expérience basée sur la transparence imaginaire, comme technique de pédagogie artistique dans un cours de dessin.

S'appuyant sur le fait que ce procédé correspond à une logique spécifique du langage pictural de l'enfant, cette étude tente d'analyser les avantages que présente l'utilisation de la transparence, proposée comme principe graphique, à une classe d'adultes.

A l'occasion de la description d'un cours-type cet exposé démontre comment l'application de cette méthode peut, d'une part, favoriser l'exercice de l'imagination et, d'autre part, stimuler la perception de la forme et le sens de l'espace, par ses possibilités exclusives de représentation tri-dimensionnelle.

Reprise ensuite à trois autres niveaux différents, avec cette fois un test préliminaire sans utilisation de la transparence, cette expérience tente également d'étudier la portée de ce principe en rapport avec l'âge et le degré de développement de l'étudiant, ainsi que la relation entre sa production courante et celle exécutée avec l'aide de la transparence.

Kaethe-Maria Lawn
SELECTED WRITINGS BY ELLIOT W. EISNER WITH RESPECT
TO THE PROBLEM OF EVALUATION IN ART EDUCATION
1972

Eisner sees the goal of education as the betterment of mankind. The contribution of art education towards this goal is to help develop the ability to create and respond to visual form. He considers evaluation an important part of both the teaching and learning process, designed to improve the performance of student and teacher. He questions existing evaluation practices and certain misinterpretations, and presents a thorough basis for improved evaluation procedures.

This paper is intended to be a survey of Eisner's publications in which he discusses the problem of evaluation in art education. My personal opinions are included where they deviate from Eisner's views.

Camille Leduc
LES POUPEES MAGIQUES
1972

Notre projet sur la marionnette à l'école comprend cinq chapitres et deux appendices.

Le premier chapitre est un résumé très succinct de l'évolution de la marionnette, des premières civilisations asiatiques jusqu'à nos jours. Des exemples provenant des sociétés primitives sont aussi donnés. Ce bref historique met en lumière le contenu sacré et le rôle symbolique de la marionnette.

Dans le deuxième chapitre le thème du sympolisme est repris et retracé dans l'évolution de la pensée chez l'enfant. Notre exposé réfère à des travaux de spécialistes en psychologie et en éducation. Nous établissons enfin un certain parallèle entre la pensée naïve de l'enfant et celle du primitif.

Dans le troisième chapitre nous décrivons quelques personnages créés par des enfants en nous efforçant d'y retracer les stades graphiques auxquels ils appartiennent et d'y découvrir les manifestations de la pensée créatrice.

Le quatrième chapitre est une description et une classification des différents types de marionnettes contemporaines; nous soulignons tout particulièrement l'influence du cinéma dans l'évolution de la marionnette actuelle.

Le dernier chapitre traite du rôle possible de la marionnette à l'école soit à l'horaire régulier soit en activité parascolaire. La marionnette est présentée aux professeurs non spécialisés comme un moyen efficace d'introduction aux arts plastiques et aussi comme moyen d'intégration des matières à l'élémentaire.

Le premier appendice est une transcription littérale d'une entrevue avec un professeur d'éducation artistique qui s'intéresse tout particulièrement à la marionnette et qui y décrit son expérience pédagogique avec des enfants depuis le stade du gribouilli jusqu'à celui de l'adolescence.

On trouve en deuxième appendice quelques suggestions pratiques susceptibles d'aider l'enseignant dans le choix de ses projets de marionnettes.

Sandra Lynn Levy
THE ROLE OF INTUITION IN MY PAINTING
1971

In this thesis I indicated how intuition, a phenomenon once viewed by both artists and educators with awe and suspicion, is a valuable and indispensable element in creativity. After defining it according to the psychological interpretations of L.S. Kubie and S. Freud, I outlined three different ways that artists can begin their work. Those are:

- beginning with a feeling to express
- beginning without a preconceived aim or idea
- beginning with a predetermined aim or idea

Then by a journal and photographic record and analysis of three of my paintings in process, each an example of a different approach mentioned above, I revealed how intuition operated in my work.

Naomi Lipsky
A PROPOSAL FOR THE FINE ARTS PROGRAMME
AT THE CEGEP LEVEL
1969

An examination of the existing French language art curriculum for university preparation at the level of the general and vocational colleges (CEGEP'S) in Québec and proposals for an alternative programme for Dawson College and other CEGEPS.

The work includes a description of the reasons and philosophy behind the general and vocational colleges in the province of Québec; the place for art preparation for university at the CEGEP level of education; a criticism of the prevailing French language programme of art at the CEGEP level; the contributions of art for the CEGEP students; and a proposal for an alternative programme for the English language CEGEPS. An entirely new theoretical framework of art at the CEGEP level was not devised. The programme was based on the reality of the French language programme and the aspirations and functions of the English language programme. The art preparation for the superior (university) level of education in this research paper is focused on the particular functions it will have in Montreal.

John Henry Martin
AN EVALUATION OF MAITLAND GRAVES' PRINCIPLE OF AESTHETIC
ORDER
1972

The purpose of this thesis is to contribute to an evaluation of the validity of Maitland Graves' concept of Aesthetic Order as objectified by his Theory of Unity and graphically represented in the Graves Design Judgment Test.

The population in this study consisted of 101 year ten students enrolled in four year ten classes, taking the art option for one credit.

One evaluation was accomplished by observing the relationship between the Graves' Design Judgment Test and the quality of the ability to produce unified structures as measured by the Mark in Art.

A second evaluation was accomplished by observing the relationship between the Graves' Design Judgment Test and the ability to appreciate art as measured by the Meier Art Judgment Test.

As an additional aspect of the study, an attempt was made to determine the extent to which the Graves' Design Judgment Test together with variables of the student's background, explained the Mark in Art.

Ronald D. Mielitz
FROM NON SENSE TO NEW SENSE IN GENERAL AND ART EDUCATION
1971

This paper begins with the premise that, in our society, children as well as adults are experiencing increasing difficulty in adequately coping with their environment.

In order to function in our rapidly changing society, man must be able to develop a flexible and creative "modus operandi".

A detailed examination of recent developmental studies in psychology, physiology, biology, and related areas suggests that the following conditions are necessary to develop a person's flexibility and creativity:

- 1- sufficient and varied types of stimulation to develop the sense modalities.
- 2- sufficiently developed sense modalities able to combine to form sensory systems.
- 3- sufficiently developed sensory systems that can be united to form the higher cognitive functions such as language.
- 4- the preceding conditions must be encouraged in their development at certain specified maturity levels.

This paper maintains that, at the present time, educational philosophy is taking very little of this knowledge into account. Art education is in an ideal position to reverse this situation. Activities that incorporate the senses, the environment, and the child's developing cognitive powers are suggested. These are designed to develop in the child, the flexible and creative "modus operandi" which will allow him to fully realize his capacities as a human being.

Louise Parent-Vidal
L'EDUCATION ARTISTIQUE ET L'EDUCATION PAR L'ART.
L'ECOLE DE MONTREAL 1940-1969 ET LE TRAVAIL
D'IRENE SENECAL.
1970

Nous avons voulu au cours de notre thèse indiquer le cheminement du mouvement de l'éducation artistique initié dans les écoles franco-catholiques de Montréal par Irène Sénécal. C'est à Prague, en 1966 lors d'un congrès international de la Société d'Education par l'Art que nous avons constaté la qualité des travaux produits dans les écoles de Montréal. Nous nous sommes alors demandé comment on était passé au Québec des travaux aux crayons à une production utilisant une variété de techniques et de procédés. La réponse se trouvait en partie dans le travail d'Irène Sénécal.

Cette personne, diplômée de l'Ecole des Beaux-Arts de Montréal en 1929, fut pendant quarante ans un des chefs de file responsable de la transformation de l'enseignement des arts plastiques à Montréal ainsi qu'au Québec. De ses expériences personnelles dans les écoles de Montréal, elle passa aux Cours du Samedi de l'Ecole des Beaux-Arts de Montréal où elle reçut et prépara les jeunes artistes à l'enseignement de leur discipline.

La commission scolaire de Lachine lui ouvrit ses portes en 1948 en qualité de directrice de l'enseignement des arts plastiques. Pour la première fois au Québec, une spécialiste avec une équipe de spécialistes prenait en main l'enseignement d'une discipline scolaire de la maternelle à la douzième année. On avait mis de côté le généraliste normalien. L'expérience de Lachine s'avéra un succès et on vit peu après les programmes officiels changer. Elle s'intéressa vivement à propager les théories de Sir Herbert Read et suivit de très près une application de celles-ci par un titulaire de classe de l'Académie St. Michel de St. Lambert.

Nous avons fait ressortir du travail d'Irène Sénécal six principes de base qui l'ont guidée. Nous avons montré comment ces six principes ont été appliqués et comment s'est consolidé l'enseignement des techniques à trois dimensions.

Harold Pearce

A MULTI-SENSE APPROACH TO TEACHING ART TO ADOLESCENTS

1969

This thesis is an attempt to establish the feasibility of a multi-sensory approach to the teaching of art and to relate the other senses to the visual sense. Since the area has been relatively unexamined, the approach is diversified and exploratory in an effort to define the field. Although teaching art through a variety of senses is not without precedent, most previous work has involved isolated aspects of sensory interaction and only recently has there been any trend towards the development of integrated programmes. This study suggests a possible multi-sense approach to art teaching, and tries to clarify the problems involved and to establish some possible techniques.

Part I presents the philosophical and historical context for a multi-sensory approach to art education. This context is an amalgamation of theories of the interrelatedness of the senses, the multi-sense precedent in art history and its influence on art education, the concern with sensory training in educational thought, and the "human potentialities" movement with its emphasis on sensory awareness. Part II deals with methods which could form the core of a multi-sensory art programme for adolescents. Classes which the author conducted for the purpose of exploring varied sensory channels for teaching art are described in detail. The appendix contains a film which presents the ideas and events of these classes in a non-literary form. While little attention has previously been given to the role that the non-visual senses play in the teaching of the visual arts, even less concern has been shown the problem as it relates to the adolescent. Most literature on the topic concerns either elementary school, art school, or university students. This investigation attempts to adapt some techniques and invent new ones for adolescents between the ages of fifteen and twenty. The concern is with the design of experiences to stimulate sensory awareness and ways in which these experiences can be channelled into a creative utilization of the senses. The aim is to bind perception to expression, to confront expression with image making.

George E. Russell
CONCEPT LEARNING AND CURRICULUM DEVELOPMENT IN ART
EDUCATION
1970

An attempt is made in this thesis to relate the current interest in concept learning to curriculum development in art education.

In Part 1 general implications of concept learning are discussed. Two conflicting views regarding the place of concept learning in art are presented in Part 2. Part 3 examines space as an art concept, and Part 4 describes an experimental concept-focused programme dealing with space. This is documented by slides and a tape recording.

The author contends that open concepts, significant in both their positive and negative aspects and of relevance to all art activities, could provide a meaningful focus for art activities without restricting the teachers creativity in selecting and organizing art projects.

The author suggests that those knowledgeable about art should clarify basic concepts which can be implemented in trial programmes beginning at the junior high school level.

Doreen Lindsay Szilasi
REPORT OF AN ATTEMPT TO JUDGE THE RELATIVE MERITS
OF SEQUENTIAL AND NON-SEQUENTIAL LEARNING IN COLOR
1969

It was the purpose of this study to compare two teaching methods in art, one which emphasized a graduated, sequential approach and the other a non-sequential approach in an attempt to determine the effectiveness these two approaches have in developing an understanding of the content (colour) in the students and its applicability to art education.

The results of a pre- and post-test were rated by judges and the results tabulated--no conclusive results were obtained as to the relative merits of the two approaches from an analysis of the data obtained. However, there was an indication that learning had taken place in both instances. Variables were noted with the study. A description of the content of the sequential class, the preparation of the pre- and post-tests for judging and the judging itself were discussed. Recommendations for further art education consideration were given.

Joyce Jason Teff
HUGH LEROY (an art education film)
1969

This film includes a major portion of the work by Hugh Leroy, sculptor. It will introduce his work to those unfamiliar with it and perhaps "make it new" for viewers who have had contact with it.

The presentation of this film is intended for high school art school and university level students, as well as artists.

The film is 18 minutes long, in colour, with some black and white, negative and sepia-tinted sections, with original sound track by GTOW Unlimited and narration by the well-known artist/teacher, Roy Kiyooka. "Hugh Leroy" is a selected view of Mr. Leroy's work over the past ten years, particularly focusing on his preparation for an exhibition in May, 1969.

The audience is able to see the artist in the process of making sculptures, in the activity of welding, grinding, painting, planning, etc. He is able to see the different pieces from various angles. He is witness to the development of the artist during the span of ten years.

Sima Gefter Vineberg
A PILOT STUDY OF CHILDREN'S REACTIONS TO VISUAL
ILLUSTRATIONS AND THE RELATION OF ILLUSION TO
TOLERANCE FOR AMBIGUITY
1970

In a pilot study of children's reactions to visual illustrations, the hypothesis is confirmed that there is a positive relationship between the following variables: a) stimulation, b) tolerance for ambiguity. Restricted to seven psycho-physiological illusions accompanying the perception of space, a perception and an attitude test were administered with reference to three categories of visual discriminations orally reported by children 10-12 years and 7-9 years. The conclusions obtained from statistical analysis were interpreted as follows:
1) correlations: .92 for children 10-12 and .85 for children 7-9 years. The degree of ambiguity was discovered to be half that of the degree of stimulation for children 10-12 years indicating the effect of change and experience on learning. 2) More change took place in older children. 3) Not all children saw visual illusions, some saw them with help and others not at all. 4) High excitement accompanied the perceptions.

An inquiry into a fundamental problem, this study has inter-disciplinary significance of especial importance to non-linguistic forms of learning in relation to psychology, education and art. The above results refer to the participants in this study only, pending further investigation under more controlled conditions.

Peter John Voormeij
THE MOBILE DICHOTOMY OF AESTHETIC EVALUATION AND
AN ART CURRICULUM SURVEY QUESTIONNAIRE
1970

This thesis discusses the school, the class and its demotics. In the latter part, I have concentrated mainly on the unstructured art classes which I have been conducting for four years in a structured environment. Most of the statements that I make are firmly based on personal experience and convictions.

Also, I have included an art curriculum survey questionnaire with its results. This questionnaire aims to give the art educator some prevailing insight into the personal aesthetic objectives of high school students.

Jacques Albert Wallot
LA PEDAGOGIE DE BORDUAS ET CELLE DE DUMOUCHEL
1972

Dans cette thèse, nous nous adressons essentiellement aux éducateurs d'art qui seraient intéressés à comprendre l'évolution de l'éducation artistique au Québec.

Nous essayons de retracer le cheminement pédagogique de Borduas dans le milieu scolaire ainsi que son évolution sociale qu'il a laissée connaître par ses écrits.

Nous apportons des détails sur l'apprentissage d'Albert Dumouchel et sur l'enseignement de la gravure qu'il donna pendant un quart de siècle.

Nous explicitons la coopération de Borduas à l'un des "Cahiers d'Arts Graphiques" qui furent dirigés par Albert Dumouchel.

Nous citons les témoignages des étudiants de ces deux artistes sur la façon dont ils concevaient les exigences de leur professeur.

Enfin, nous étudions l'animation sociale et pédagogique de Borduas tandis que nous retenons de Dumouchel le côté humain et travailleur qui le rendait si sympathique et grâce auxquels il parvint à implanter à Montréal une véritable école de gravure.

Randolph A. Williams
SECOND COMING OF THE FIRST CHRIST (Paintings
with words)
1972

It must first be stated with a persistence and enormous clarity that this thesis, "The Second Coming of The First Christ", is by no means a formal or traditional thesis. It is with every ambiguous consideration a creative effort, attempting to function in the legal domain of aesthetic judgment. The prime concept representing the rationale of the thesis is a self-conforming standard, the union of fine art as a conductor of other arts supply the extravagant language of creativity with boundless action minus brutal distinctions.

I am tempted to resent the treatment of this thesis as if it were a traditional accomplishment paralleling art historical events. The judgment of this work deserves no more no less validation than my painting or drawing, the poems were conceived of with the same painful intention and like my other creative attempts the poems dine upon the same introspective energy.

We have accepted with a meticulous consistency the ventures and premature inadequacy of creative stagnation. The reality of creativity is placed in an historical exile, and many artists without the slightest notation of struggle have given in to the irrelevant prominence of the past. The pedagogy of the artist as educator must escape recollective existence.

Poetry as painting is my effusive attempt at creating a new aesthetic experience. It is difficult to feast upon a falcon with wings, whose flight is into the abysmal background of history, but the falconer is static and as we the artists conceive we can place this still tranquility into a consumable creative motion.

Paul Woodrow
NATURAL AND CULTURAL ART
1971

The main part of this thesis consists of four presentations on videotape which illustrate the various aspects of natural and cultural art. In addition to the tape, there is a written section which includes a definition of natural and cultural arts, its history and philosophy.

Geoffrey Wooler
WORKING STRATEGIES IN COLLEGE SCULPTURE
1970

This thesis will examine specific individual college students working in sculpture. The purpose of this is to give an overview of college sculpture in terms of content, process, media, and working strategies. A conceptual framework comprised of definitions of sculpture, typologies of creativity and criteria for successful sculpture is outlined. The method is then to analyse the student work in the terms of this conceptual framework. The advantages and disadvantages of this approach are then discussed.

Alice Lucy Yang

MULTIMEDIA' MULTIPLICITY: some theoretical implications
1970

This thesis is meant to convey the need for thinking in terms of multimedia teachers teaching the interrelationship of all manner of fine arts and crafts in a multiple society. This is looked at in respect of the areas of creativity, sensory perception, human ecology, behavioral objectives, and aesthetics, and how these subjects are affected by the use of multimedia.

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